

Thirty-fifth Season



Esplanade Concerts

On Storrow Memorial Drive

Arthur Fiedler, *Founder and Music Director*

"Through the vision and diligence of this native Bostonian, symphonic music has been brought to thousands in these pleasant surroundings, since July 4, 1929."

—Inscription at doorway of Hatch Memorial Shell.

Evenings at 8:30, July 1st through July 20th

(Omitting Saturdays, July 6th and 13th)

Wednesday mornings at 10:15 to 11:15,

July 3rd, 10th, and 17th, 1963

(A)

Thirty-fifth Season of the Esplanade Concerts

SYMPHONY No. 5, IN C MINOR — BEETHOVEN (1770–1827).

“**T**HUS does fate knock” is the significance which the composer himself attached to the four notes at the beginning, from which he marvelously fashioned the opening movement into one of the most memorable expressions of his genius.

Berlioz says of this masterpiece: “The symphony in C Minor appears to me to be the direct and unmixed product of the genius of its author, the development of his most individual mind. His secret sorrows, his fits of rage or depression, his visions by night, and his dreams of enthusiasm by day, form the subjects of the work; while the forms of both melody and harmony, of rhythm and instrumentation, are as essentially new and original as they are powerful and noble.”

OVERTURE TO “EGMONT” — BEETHOVEN (1770–1827).

Beethoven wrote this work expressly to be played in the theatre before performances of Goethe’s tragedy, “Egmont.” He composed the overture while deeply stirred over reading the drama. Goethe depicted the struggle of the Flemish nobleman, the count of Egmont, to free the Netherlands from the oppression of Spain. Egmont was captured by treachery and executed, but his inspiring example lived on.

LUDWIG VAN BEETHOVEN

Of Belgian ancestry, he was born in Bonn, Germany, in 1770, but spent the major part of his life in Vienna, where he died in 1827.

He remains one of the giants among composers of all nations and times. He brought to music new freedom in form, greater power in emotional and dramatic expression, new grandeur and variety in orchestration.

THIRD PIANO CONCERTO — PROKOFIEV (1891–1953)

Brilliance and gaiety mark this concerto, which according to the European critic, Alan Frank, contains the best music and the best piano part of Prokofiev’s five piano concerti. Much of its popularity derives from the strong theme of the second movement.

SLAVONIC DANCE — DVORÁK (1841–1904).

In 1877, Brahms wrote to his own publisher, Simrock, urging him to consider publishing something of Dvořák, whom he recommended as musically worthy. He added that the man needed the money. The next year, Dvořák, as if following the lead of Brahms with his Hungarian Dances for piano, four hands, published an album of eight Slavonic Dances.

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Chairs furnished by

★ **Arthur Fiedler, *Founder and Music Director***

MONDAY EVENING, JULY 1, at 8:30 o'clock

Overture to "Egmont" *Beethoven*

Symphony No. 5, in C minor, Op. 67 *Beethoven*

- I. Allegro con brio
- II. Andante con brio
- III. Allegro
- IV. Allegro: Presto

The Star-Spangled Banner

Piano Concerto No. 3, in C major, Op. 26 *Prokofiev*

- I. Andante: Allegro
- II. Theme and Variations
- III. Allegro ma non troppo

Soloist: DONN-ALEXANDRE FEDER

Slavonic Dance No. 7, in C major, Op. 72 *Dvořák*

DONN-ALEXANDRE FEDER, in two recent performances of Prokofiev's Third Piano Concerto at the Pops, so impressed Conductor Fiedler as to win him the honor of being soloist at this opening of the thirty-fifth season of the Esplanade Concerts.

The 27-year-old pianist began his career at age 13 when he appeared with the Philadelphia Orchestra. His study continued with Mme. Rosina Lhevinne at the Juilliard School of Music.

The Trustees of the Boston Symphony Orchestra acknowledge with pleasure the support of the following business firms and organizations in connection with the Esplanade Concerts:

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HENRY B. CABOT

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It is with great pleasure
that we sponsor this
evening of delightful
music for your enjoyment.



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SYMPHONY No. 4 IN F MINOR – TCHAIKOVSKY (1840–1893).

In the final movement of the Fourth Symphony, Tchaikovsky uses as his main theme the Russian folk-song, "The Birch Tree," to carry out the thoughts which he wrote down as follows:

"If you cannot find happiness in yourself . . . go forth among the people. See how they enjoy themselves. . . . Fate knocks again at your door. . . . They do not even turn their heads to look at you. . . . It is your own fault and not the world's that you are sad. . . . Take pleasure in the joy of others. Life is after all worth living."

"NUTCRACKER" SUITE – TCHAIKOVSKY.

The story of the Ballet: At a Christmas party, toys are distributed to a family's children and their guests.

Marie somehow prefers to dolls and other gifts a fancifully designed nutcracker. When the boys break it, she treats it like an injured child, putting it to bed and rocking it to sleep under the Christmas tree. Sleepless herself, she steals downstairs to see if her patient is all right. Midnight strikes, and the toys, honeycake dolls and the nutcracker come to life. The Mouse King and his army attack them, as they rally under the leadership of Nutcracker. They are on the brink of defeat, when Marie slays the Mouse King with her slipper. Instantly Nutcracker becomes a handsome prince.

He spirits Marie away to his realm, which is the Kingdom of Sweets and Tidbits, in the Jam Mountain region, ruled by the Sugarplum Fairy. There Marie is entertained by the dancing of the inhabitants, to the music which forms most of the sections of the concert suite.

The Snow Scene occurs when the Prince is whisking Marie through the air to the Kingdom of Sweets. Marie learns that the snowstorm is really a band of fairies dancing as they wave branched sticks tipped with snow crystals. In the original production, fifty-nine dancers performed this scene.

MARCHE SLAVE (Slavic – not Slave – March) – TCHAIKOVSKY.

Written in 1876 (four years before the Overture, 1812), this march was first played at a concert for the benefit of Serbs wounded in the war between Serbia and Turkey. The sombre theme which gives the special mood and Oriental orchestral color to the march was based by the composer on the Serb folk-song, "Come, My Dearest, Why So Sad This Morning?" The second principal theme is, of course, Alexis Lvov's hymn, "God Preserve the Czar," composed at the command of Nicholas I, in 1833, and ordered by him to be adopted by the Army.

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Chairs furnished by

TUESDAY EVENING, JULY 2, at 8:30 o'clock

Symphony No. 4, in F minor, Op. 36.....*Tchaikovsky*

- I. Un poco andante; Allegro
- II. Andante
- III. Amoroso
- IV. Allegro assai

The Star-Spangled Banner

*Suite from "The Nutcracker".....*Tchaikovsky*

Overture Miniature—Marche—Danse de la Fée-Dragée—Trépak—
Danse Arabe—Danse Chinoise—Danse des Mirlitons—
Valse des Fleurs

*Marche Slave*Tchaikovsky*

TCHAIKOVSKY IN THE UNITED STATES

After serving as guest conductor in some of his own music at the dedication of Carnegie Hall, New York, in 1891, Tchaikovsky conducted in Baltimore and Philadelphia, and visited Washington. His impressions are tersely recorded in one of his diaries.

His enjoyment of the scenery of Central Park in May caused Tchaikovsky to walk there again and again. Words failed him to describe in detail the "beauty and majesty" of Niagara Falls.

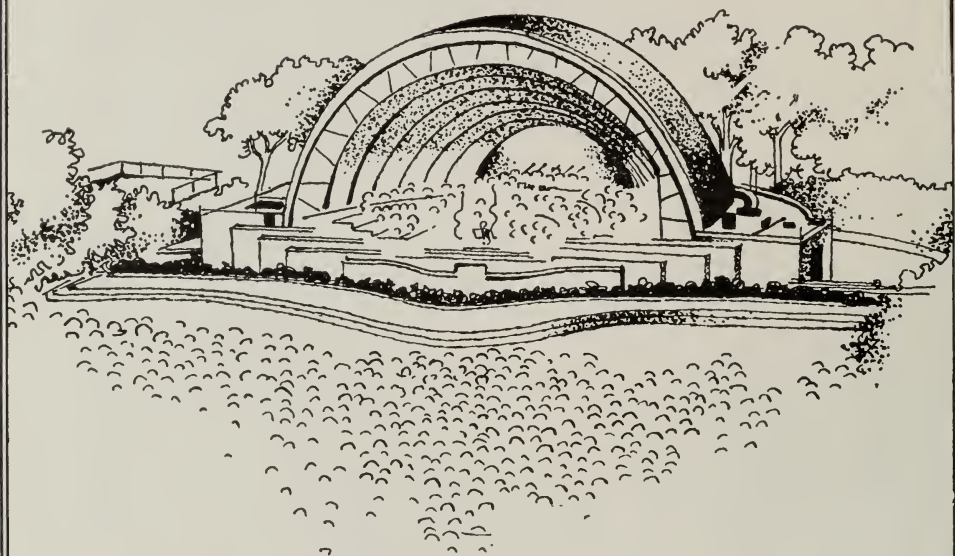
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TONIGHT

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Jordan Marsh Company

Thirty-fifth Season



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MARCH MILITAIRE — SCHUBERT (1797-1828).

After his "Rosamunde" ballet music (op. 26) got but one public hearing, Schubert was able to pick up a little money from publication of a set of three marches for piano duet (op. 27). There are some fifteen other marches, piano duets with few exceptions.

LITTLE FUGUE — BACH-CAILLIET.

Fugues by some composers have been known to "chase various themes around, and finally chase the audience away." Here is one excellent example, however, of Johann Sebastian Bach's genius for endowing a fugue with lively appeal. As here transcribed for orchestra, it shows the brilliant artistry of Lucien Cailliet as an arranger. He is also a composer in his own right.

His resourceful Variations on *Pop Goes the Weasel* are great favorites with Pops and Esplanade audiences.

VIOLIN CONCERTO No. 3, IN G MAJOR (K. 216) — MOZART

One of five violin concertos produced by the composer at the age of 19, yet of such high merit as to remain today in the concert repertory. They abound in grace and melody, and suit the violin to perfection. As a matter of fact, they were written with a brilliant young violinist in mind. He was Mozart himself, who played them in concert with

LYNN CHANG, aged 10, has studied violin with Alfred Krips for a year, after several years at the Boston Music School. He attends the Cabot School, Newtonville.

SUITE FROM "SWAN LAKE" — TCHAIKOVSKY (1840-1893)

A potent influence was exerted over Tchaikovsky by the charm of the ballet music of the Frenchman Leo Delibes. It was this which resulted in Tchaikovsky's first ballet score, "Swan Lake," 1876. This and his other two ballets, "The Sleeping Beauty" and "The Nutcracker," originally failures on the ballet stage, now are rated as permanent assets to the ballet repertory.

EMIL WALDTEUFEL

In effect, Waldteufel was a follower of Johann Strauss, Jr., whose junior he was by twelve years. But he was born in Strasbourg, not Vienna, in 1837. He studied piano in the Paris Conservatory, worked in a Paris piano factory, made such a success when he composed a waltz that he decided to keep writing them. He was pianist to Empress Eugenie, wife of Napoleon III.

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WEDNESDAY MORNING, JULY 3, at 10:15 o'clock

*Marche Militaire *Schubert*

*Little Fugue in G minor *Bach*

Concerto in G major, No. 3, K. 216, for
Violin and Orchestra (First Movement) *Mozart*

Soloist: LYNN CHANG

Suite from the Ballet "Swan Lake" *Tchaikovsky*

Scene from Act II (No. 10)—Valse from Act I (No. 2)—

Allegro moderato (No. 13d)—Hungarian Dance: Czardas (No. 20)

*The Skaters, Waltzes *Waldteufel*

*Pops Round-Up *arr. Hayman*

Introduction—Bonanza—Maverick—The Rebel—Bat Masterson—
Gunsmoke—Wagon Train—Wyatt Earp—Have Gun, Will Travel—
Rawhide

The Star-Spangled Banner

JOHANN SEBASTIAN BACH (1685-1750).

"If," Gounod is reported to have said, "the greatest masters, Beethoven, Haydn, Mozart were to be annihilated by some unforeseen cataclysm, it would be easy to reconstitute the whole of music with Bach."

Rossini declared to Wagner that "If Beethoven was a prodigy among men, Bach is a miracle of God."

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OVERTURE TO "OBERON" — WEBER.

According to Edward Dent, the English authority on opera, "*Oberon* contains by far the best music that Weber ever wrote: the famous overture transports us at once into the realm of fairy-tale."

"UNFINISHED" SYMPHONY — SCHUBERT (1797-1828)

This miracle of poignant beauty is unfinished only in the sense that it has but two movements instead of the four which were customary in the time of Schubert. Did his inspiration fail to carry on? After starting a third movement, he turned to other works. The abandoned symphony was not found in his home after his death.

Schubert had given the precious manuscript to a friend, who in 1865 revealed it to the Viennese conductor, Herbeck, who introduced the wonderful two movements to the world.

RHAPSODY ON A THEME OF PAGANINI — RACHMANINOFF (1873-1943)

Rachmaninoff chose the theme for this Rhapsody from a set of Paganini Caprices for solo violin. Based on the twenty-fourth Caprice, the Rhapsody is in the form of twenty-four variations, contrasting and combining the Caprice theme with that of the solemn Dies Irae chant used in requiem masses. This work shows Rachmaninoff's highly individual style of writing for piano, and his masterful and colorful treatment of large orchestra.

AN AMERICAN IN PARIS — GERSHWIN.

When it was still fairly new, Mr. Fiedler introduced this now esteemed Gershwin tone picture to Boston in his first series of Pops.

The composer tonally depicts himself and his feelings as an American sightseer in Paris, first fascinated, then homesick.

SERGEI RACHMANINOFF (1873-1943)

In his seventy years, Sergei Rachmaninoff lived from the era of Tchaikovsky — whom he knew personally — to the age of harmonic and rhythmic experimentation represented by his fellow-Russians, Stravinsky, Prokofiev, and Shostakovitch. But he remained almost a throw-back to Tchaikovsky, with a moderate adoption of new devices. His piano works reflect his position as one of the world's greatest pianists.

In composition, he was a pupil of Tchaikovsky's mentor, Taneieff.

His works include: three symphonies, four piano concertos, the splendid "Variations on a Theme of Paganini" (for piano and orchestra), two operas, church music, chamber music,

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WEDNESDAY EVENING, JULY 3, at 8:30 o'clock

*Overture to "Oberon" *Weber*

Symphony No. 8, in B minor ("Unfinished") *Schubert*

I. Allegro moderato

II. Andante con moto

The Star-Spangled Banner

Rhapsody on a Theme of Paganini,
for Piano and Orchestra *Rachmaninoff*

Soloist: RONALD HODGES

*An American in Paris *Gershwin*

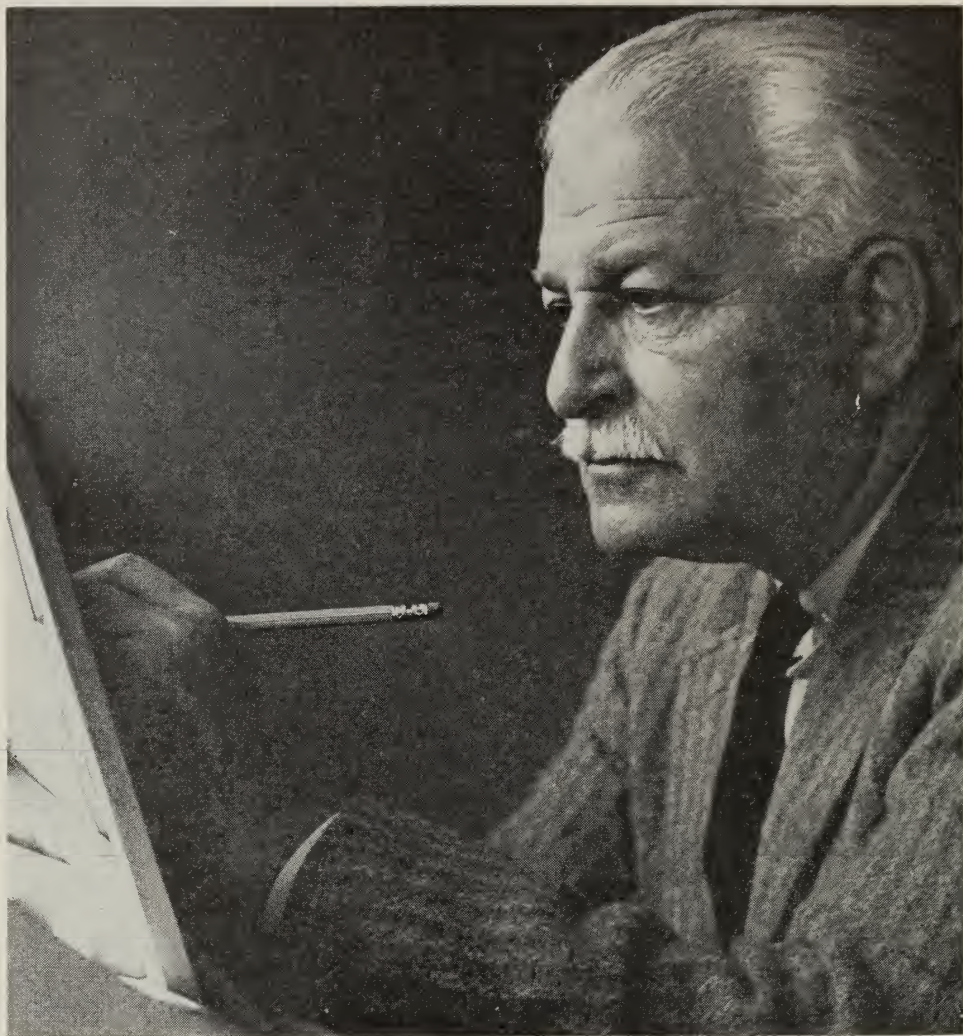
RONALD HODGES, Professor of Music at Mt. Holyoke College, has an interesting background as a concert pianist. While serving in the U. S. Armed Forces, in Europe, he played command performances for Generals Eisenhower and Guiraud. Entering the Ravel International Piano Competition at Luxembourg, he won First Prize. His all-Ravel recital in the National Art Gallery in Washington, D. C., is believed to have been the first such program to be given in the United States.

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Thank you again, Maestro!

In our 9th year of association with your Esplanade Concerts, Mr. Fiedler, we again express our appreciation for all the happy hours your wonderful music has given to people everywhere. We are proud, too, of the opportunities we have had to share some of those hours with so many thousands of our fellow New Englanders.

COTT BOTTLING CO. OF NEW ENGLAND, INC.
Manchester, N. H.

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STARS AND STRIPES FOREVER — SOUSA (1854-1932)

The March King's perfect realization of his theory that "a march should make a man with a wooden leg step out."

A French woman told Sousa that this march made her think of "the American eagle shooting arrows into the aurora borealis."

IRISH SUITE — LEROY ANDERSON.

Commissioned by The Eire Society of Boston.

Edward Bunting in 1796 published "A General Collection of Ancient Irish Music," which he had noted down two years earlier at a gathering in Belfast of ten of the last of the old harpers.

Tom Moore used many of these tunes in his "Irish Melodies," issued in eleven sets between 1807-09 and 1834. He replaced the original texts with new poems of his own. For example, "The Moreen" became "The Minstrel Boy," "The Groves of Blarney," "The Last Rose of Summer."

"WEST SIDE STORY" — BERNSTEIN (b. Lawrence, Mass., 1918)

In this metamorphosis of the Romeo and Juliet story, a second generation American boy falls in love with a first generation Puerto Rican girl. Each is linked with a rival 'teen age gang, whose bickerings supply the strife which rages in the original story between Romeo's clan, the Montagues, and Juliet's, the Capulets. There is a "Ball Room" scene in a gymnasium.

AMERICAN SALUTE — GOULD

The rousing song, "When Johnny Comes Marching Home," inspired Morton Gould's clever score. The song was published in 1863 with "Louis Lambert" named as composer. But later Patrick Sarsfield Gilmore, Boston's famous Irish-born bandmaster, claimed it as his own.

RHAPSODY IN BLUE — GERSHWIN (1898-1937)

Presentation of this work in 1924 by Paul Whiteman (who commissioned it) with his orchestra, and Gershwin as soloist, had remarkable repercussions, felt in various ways ever since. First of all, it brought national and international fame to Gershwin for having produced from the idiom of popular American music a work which in the opinion of many serious-minded musicians was as worthy of performance at "serious" concerts, as Liszt's Hungarian Rhapsodies, for example.

The orchestration was done by Whiteman's exceptionally skilled arranger, Ferde Grofé.

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THURSDAY EVENING, JULY 4, at 8:30 o'clock

*The Stars and Stripes Forever.....*Sousa*

*Irish Suite *Anderson*

Irish Washerwoman—Minstrel Boy—Rakes of Mallow—Wearing
of the Green—Last Rose of Summer—Girl I Left Behind Me

*Selection from "West Side Story" *Bernstein*

I Feel Pretty—Maria—Something's Coming—Tonight—
One Hand, One Heart—Cool—A-mer-i-ca

America

The Star-Spangled Banner

*Battle Hymn of the Republic.....*Steffe-Gould*

*American Salute (When Johnny Comes Marching Home)
Gilmore-Gould

*Rhapsody in Blue for Piano and Orchestra.....*Gershwin*

Soloist: LEO LITWIN

*Pops Round-Up.....*arr. Hayman*

Introduction—Bonanza—Maverick—The Rebel—Bat Masterson—
Gunsmoke—Wagon Train—Wyatt Earp—Have Gun, Will Travel—
Rawhide

Salute to the Armed Forces.....*arr. Bodge*

Halls of Montezuma—Semper Paratus—Wide Blue Yonder—
Anchors Aweigh—The Caissons Go Rolling Along—
God Bless America

LEO LITWIN

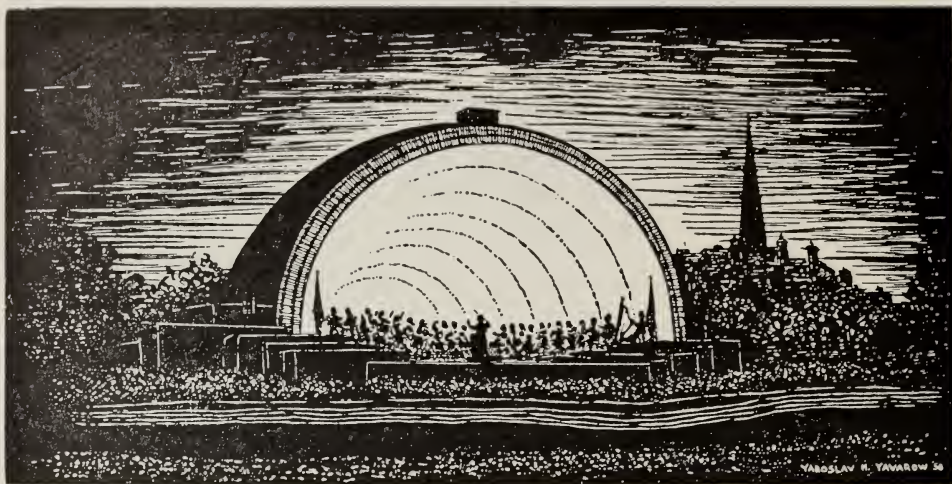
His Pops debut was in "Rhapsody in Blue." Since then, he has been a favorite Pops and Esplanade soloist in this, in Weber's "Concertstück," Addinsell's "Warsaw Concerto," Bath's "Cornish Rhapsody."

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SUNSET, MOONRISE, STARLIGHT AND MUSIC BESIDE THE CHARLES

The Esplanade Concerts will be launched on their thirty-fifth season by Arthur Fiedler, their founder, on Monday evening, July 1, at Hatch Memorial shell on Storrow Drive at the foot of Mt. Vernon Street, Beacon Hill. These concerts played by Boston Symphony musicians have earned a place as one of Boston's cherished traditions. For over a third of a century they have brought delightful summer entertainment to some eight million local inhabitants and tourists. More than that they have served as an introduction to the great masters, since the programs are a happy combination of music both in the lighter and more serious categories. Guest soloists and conductors have been given valuable opportunities to try their mettle before vast audiences.

The plan set up by Mr. Fiedler in 1929, and maintained ever since, is unique. There is no admission charge, and the annotated programs are free. "You contribute if you wish." And various business firms now join with the public in making contributions to maintain the concerts open to all comers. If you wish the convenience of a chair, you pay a nominal rental (which is shared with the Fund) and *place it wherever you wish* on the spacious lawn in front of the shell. Isn't all this worthy of your support?

This season's schedule of concerts: nightly at 8:30 from Monday, July 1, through Saturday, July 20 (omitting the Saturdays, July 6 and July 13). Children's concerts on Wednesday mornings from 10:15 to 11:15, July 3, 10, and 17. Many adults enjoy this daylight series, since the programs are basic and do not play down to the listeners.

Checks and money orders should be made payable to Esplanade Concerts Fund, and sent to New England Merchants National Bank, 513 Boylston Street, Boston. Cash contributions may be left at that bank, which is in the New England Mutual Building, Copley Square.

Contributions are deductible under the Federal Income Tax Law.

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SYMPHONY NO. 8 — BEETHOVEN (1770-1827).

Sad, worried, in ill health when he composed this score, Beethoven here gives us one of his most joyous works. He had a special affection for this symphony, which he called "my little one."

PIANO CONCERTO NO. 3, IN D MINOR, OP. 30 — RACHMANINOFF (1873-1943)

His Prelude in C-sharp minor and the Second Piano Concerto were already popular in this country when Rachmaninoff wrote this Third Concerto for his first American tour in 1909.

EUGENE INDJIC. At the age of twelve, and a year later, he won the N. E. Merriweather Post Auditions. His playing amazed the judges — Arthur Fiedler, the late Cyrus W. Durgin, and Harry Ellis Dickson. In this period he also distinguished himself as soloist in the Youth Concerts at Symphony Hall, and on the Esplanade, playing the First Concertos of Liszt and of Tchaikovsky. Now sixteen, he has studied for five years with the noted virtuoso, Alexander Borovsky, of Waban.

SERGEI RACHMANINOFF (1873-1943)

In his seventy years, Sergei Rachmaninoff lived from the era of Tchaikovsky — whom he knew personally — to the age of harmonic and rhythmic experimentation represented by his fellow-Russians, Stravinsky, Prokofiev, and Shostakovitch. But he remained almost a throw-back to Tchaikovsky, with a moderate adoption of new devices. His piano works reflect his position as one of the world's greatest pianists.

In composition, he was a pupil of Tchaikovsky's mentor, Taneieff.

His works include: three symphonies, four piano concertos, the splendid "Variations on a Theme of Paganini" (for piano and orchestra), two operas, church music, chamber music,

BALLET, "THE RED POPPY" — GLIERE (b. Kiev, 1875).

A Soviet steamer anchors in a Chinese port. Its captain's heart is touched at the sight of coolies being overworked unloading cargoes. He orders his own crew to help. A Chinese woman dancer, Tai-Hoa, employed in a waterside bar, rewards the Captain's kindness with a bouquet, including red poppies. He gives a poppy to a coolie, telling him it is a symbol of liberty. Her lover, Li-Shen-Fu, watches Tai-Hoa jealously.

At quitting work, the dock laborers dance, and the sailors add to the entertainment in groups by nationality, ending with the Russian Sailors' Dance.

The Baldwin is the official piano of the Esplanade Concerts

Chairs furnished

★ Arthur Fiedler, *Founder and Music Director*

FRIDAY EVENING, JULY 5, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

Symphony No. 8, in F major, Op. 93.....*Beethoven*

- I. Allegro vivace e con brio
- II. Allegretto scherzando
- III. Tempo di menuetto
- IV. Allegro vivace

The Star-Spangled Banner

Concerto No. 3, in D minor, Op. 30,
for Piano and Orchestra.....*Rachmaninoff*

- I. Allegro ma non tanto
- II. Intermezzo: Adagio
- III. Finale

Soloist: EUGENE INDJIC

Russian Sailor's Dance, from "The Red Poppy"....*Glière*

HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since — at the Pops, the Esplanade, and his Symphony Hall Youth Concerts.

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HENRY B. CABOT

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We Salute the Esplanade Concerts



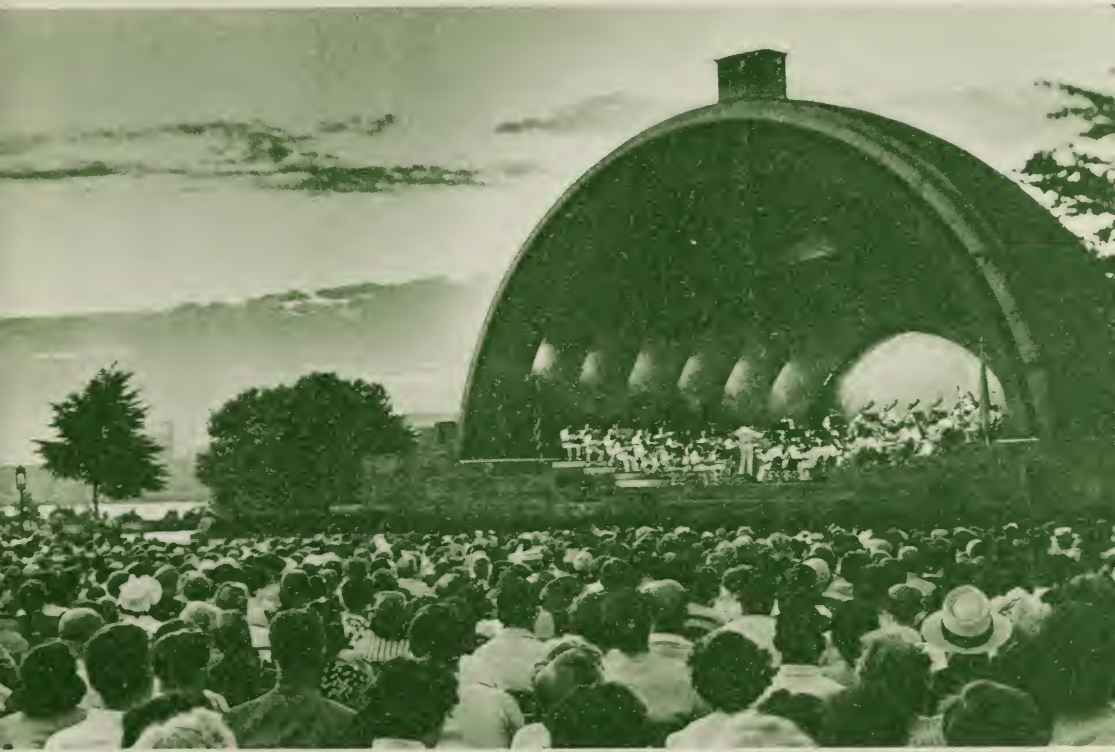
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(G)

Thirty-fifth Season of the Esplanade Concert

ACADEMIC FESTIVAL OVERTURE – BRAHMS.

This was Brahms' response to the University of Breslau for conferring on him the degree of Doctor of Philosophy. He was grateful for this rather tardy honor from an institution of his native Germany.

The student ditties include: *We Had Built a Stately House, The Country's Father, The Fox Song, and Gaudeamus Igitur.*

DANZE PIEMONTESE, OP. 31, NO. 1 – SINIGAGLIA (1868-1944)

These dances are elaborations on folk music of the mountain-encircled Piedmont region of northwestern Italy bordering on France and Switzerland.

INTERMEZZO FROM "HARY JANOS" – KODALY (b. 1882).

The title is the name of a legendary Hungarian character of the genial rogue type.

As Edwin Evans puts it: "He is of the company of Falstaff, Don Quixote, Eulenspiegel, and particularly of Münchhausen . . . a soldier who sits in the village inn boasting of heroic deeds which he never performed. He believes his own stories, for in his day-dreams they are all true."

HOE DOWN, FROM "RODEO" – COPLAND (1900-).

Most of the famous ballets represent imaginary places and characters, or foreign human beings. Here is a ballet that has become famous by having in it such American characters as cowboys.

The story is about a little tomboy who wants to be a cowboy. But finally she decides that it is better to be a girl with a boyfriend cow-rustler.

IRISH SUITE – LEROY ANDERSON

(Commissioned by The Eire Society of Boston.)

The tunes were drawn by Anderson from the "Irish Melodies" of Tom Moore, who wrote new words for the airs in the Bunting Collection.

ANDANTE CANTABILE – TCHAIKOVSKY (1840-1893).

The romantic melody from the second movement of Tchiakovsky's Fifth Symphony is introduced by solo horn which passes from cello to the strings. New themes more serious in character, developed by oboe and clarinet, surge to a strong climax and are joined by the entire orchestra in the opening theme.

Building to a climax recalling the familiar themes of part one, the second part of the Andante Cantabile closes with a coda based upon theme two.

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SUNDAY EVENING, JULY 7, at 8:45 o'clock

(In Conjunction with the Boston Arts Festival)

HARRY ELLIS DICKSON Conducting

"FOLK-MUSIC"

GERMANY	Academic Festival Overture	<i>Brahms</i>
AUSTRIA	Austrian Peasant Dances	<i>Schönherr</i>
	Hochzeitsmarsch (Wedding Dance) – Schuhplattler (Clog Dance) – G'Strampfer (The Stomper) – Sautanz (Hogdance) – Zwoaschritt (Two-Step)	
NORWAY	Norwegian Dance, No. 2	<i>Grieg</i>
HUNGARY	Intermezzo, from "Hary Janos"	<i>Kodaly</i>
ITALY	Danza Piemontesi	<i>Sinigaglia</i>
U.S.A.	Hoe Down, from "Rodeo"	<i>Copland</i>

The Star-Spangled Banner

IRELAND	Irish Suite	<i>Anderson</i>
	Irish Washerwoman – Minstrel Boy – Rakes of Mallow	
RUSSIA	Andante Cantabile	<i>Tchaikovsky</i>
RUMANIA	Rumanian Rhapsody, No. 1	<i>Enesco</i>
	Stars and Stripes Forever	<i>Sousa</i>

ROMANIAN RHAPSODY No. 1 – ENESCO (1881–1955)

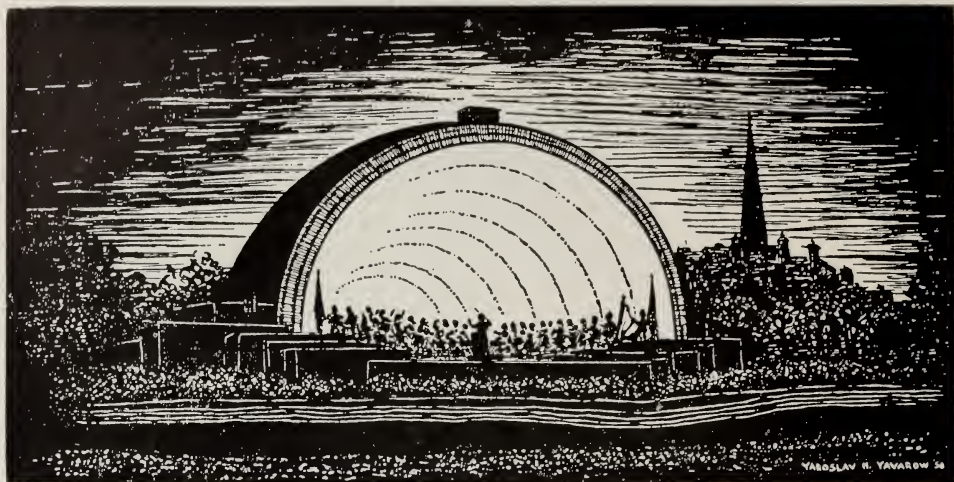
Several folk melodies are the basis of the work, which is a free improvisation upon them.

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SUNSET, MOONRISE, STARLIGHT AND MUSIC BESIDE THE CHARLES

The Esplanade Concerts will be launched on their thirty-fifth season by Arthur Fiedler, their founder, on Monday evening, July 1, at Hatch Memorial shell on Storrow Drive at the foot of Mt. Vernon Street, Beacon Hill. These concerts played by Boston Symphony musicians have earned a place as one of Boston's cherished traditions. For over a third of a century they have brought delightful summer entertainment to some eight million local inhabitants and tourists. More than that they have served as an introduction to the great masters, since the programs are a happy combination of music both in the lighter and more serious categories. Guest soloists and conductors have been given valuable opportunities to try their mettle before vast audiences.

The plan set up by Mr. Fiedler in 1929, and maintained ever since, is unique. There is no admission charge, and the annotated programs are free. "You contribute if you wish." And various business firms now join with the public in making contributions to maintain the concerts open to all comers. If you wish the convenience of a chair, you pay a nominal rental (which is shared with the Fund) and *place it wherever you wish* on the spacious lawn in front of the shell. Isn't all this worthy of your support?

This season's schedule of concerts: nightly at 8:30 from Monday, July 1, through Saturday, July 20 (omitting the Saturdays, July 6 and July 13). Children's concerts on Wednesday mornings from 10:15 to 11:15, July 3, 10, and 17. Many adults enjoy this daylight series, since the programs are basic and do not play down to the listeners.

Checks and money orders should be made payable to Esplanade Concerts Fund, and sent to New England Merchants National Bank, 513 Boylston Street, Boston. Cash contributions may be left at that bank, which is in the New England Mutual Building, Copley Square.

Contributions are deductible under the Federal Income Tax Law.

Thirty-fifth Season



Esplanade Concerts

On Storrow Memorial Drive

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(H)

Thirty-fifth Season of the Esplanade Concerts

OVERTURE TO "THE MARRIAGE OF FIGARO" — MOZART

Very neatly H. E. Krehbiel characterized this sparkling overture: "Motion is its business, not emotion."

The story of the marriage of Figaro, the resourceful barber, is really a sequel to the one recounted in Rossini's "Barber of Seville." Topsy-turvily, Mozart staged the sequel in 1786, Rossini dealt with the start in 1816. The libretti of both operas are based on two comedies of political satire by the Frenchman, Pierre Augustin Caron (1732-1799), who wrote under the name of Beaumarchais.

VIOLIN CONCERTO IN D MAJOR, K. 218 — MOZART

One of five violin concertos produced by the composer at the age of 19, yet of such high merit as to remain today in the concert repertory. They abound in grace and melody, and suit the violin to perfection. As a matter of fact, they were written with a brilliant young violinist in mind. He was Mozart himself, who played them in concert with art rivalling his performances as one of the great pianists of his day.

WOLFGANG AMADEUS MOZART (1756-1791)

The child Mozart was recognized as a prodigy and genius by the royalty of Europe. His father wrote home to Salzburg, "Our high and mighty Wolfgang knows everything in this, his eighth year, that one can require of a man of forty."

THE SYMPHONIES OF BRAHMS

UNCONCERNED with brilliant orchestration and dramatic attitude, Brahms in his four symphonies shows himself a master of the form — working within its traditions, but adding subtle innovations. These truly noble works are notably solid and logical of structure, but they are far more than products of artifice. In his own Brahmsian way they reach emotional depths, attain spiritual heights — and even reveal their classicist-by-study composer as being really at heart a romantic.

Melody is really abundant in the four symphonies of Brahms. It is often subtle, however — melodiousness woven into the whole orchestral fabric, so that disappointment faces the listener who expects to find a collection of tunes to whistle, unless he can count on a group of assistants to join him in the effort.

Brahms's Second Symphony is notable for being more readily identifiable to the layman as melodious than the other three. It also is marked by a pastoral feeling, and syncopations in its melodies.

The Baldwin is the official piano of the Esplanade Concerts

Chairs furnished by

★ Arthur Fiedler, *Founder and Music Director*

MONDAY EVENING, JULY 8, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

Overture to "The Marriage of Figaro" *Mozart*

Violin Concerto in D major, K. 218 *Mozart*

Allegro—Andante cantabile—Rondeau—Andante grazioso

Soloist: GEORGE ZAZOFSKY

The Star-Spangled Banner

Symphony No. 2, in D major, Op. 73 *Brahms*

I. Allegro non troppo

II. Adagio non troppo

III. Allegretto grazioso, quasi andantino

IV. Allegro con spirito

GEORGE ZAZOFSKY

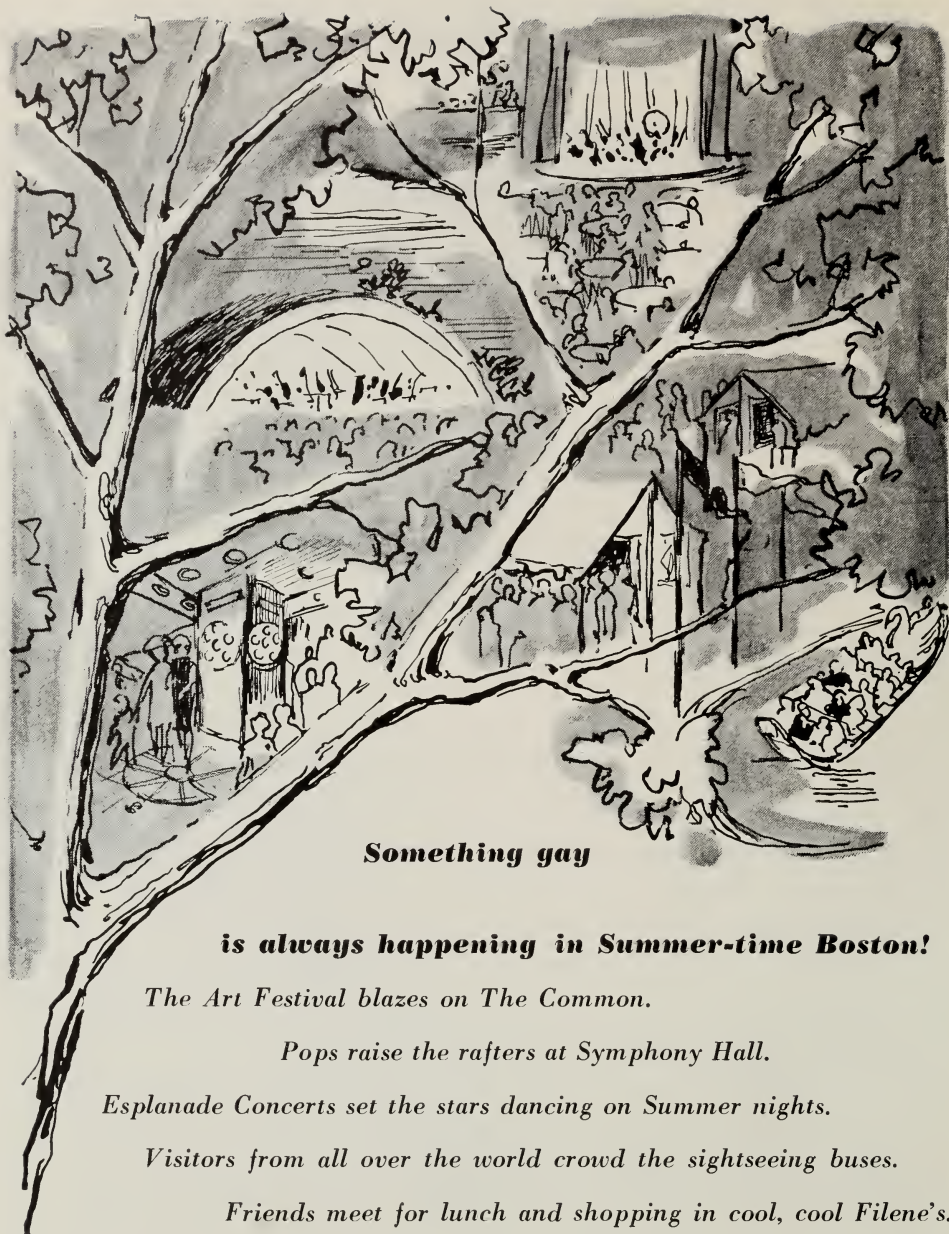
George Zazofsky is a first violinist of the Boston Pops and Boston Symphony which he joined in 1941. He is concertmaster of the Zimble Sinfonietta and of the New England Opera Theater Orchestra.

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Thirty-fifth Season of the Esplanade Concerts

OVERTURE TO "THE BARBER OF SEVILLE" — ROSSINI

Rossini borrowed an overture for "The Barber" (his sixteenth opera) from among his previous operas. This is attested by the earlier editions of the instrumental parts used at the Pops. The title on them reads, "Overture to Elizabeth, Queen of England" — his fourteenth opera. But it already had served for his eleventh, "Aureliano in Palmira," and his second, "L'Equivoco Stravagante." Such thrift — the exact reverse of Beethoven's tirelessness in supplying his one opera, "Fidelio," with four overtures!

SYMPHONY No. 4, IN A ("ITALIAN") — MENDELSSOHN

THE composer began the symphony in Italy, completed its first version in Berlin, then worked over it four more years to satisfy his fastidious taste.

One critic, George Upton, has written of the first movement that it "reflects clearly the blue skies, clear air, brightness, and joyousness of Italy . . . and shows by its spirit and gayety how much Mendelssohn enjoyed the country."

The second movement has acquired the title of "Pilgrims' March." It has been attributed to the composer's recollection of watching one of the religious processions abounding in Italy.

It appears that the third movement merely serves the purpose of contrast, with no Italian significance. Allegedly it was based upon an early and unidentified work of the composer.

The obviously Italian touch comes in the final movement, which introduces two lively dances — a *saltarello*, followed by a still livelier *tarantella*, with which it is combined, then alternated, and again combined.

BALLET MUSIC FROM "AÏDA" — VERDI (1813-1901).

In the opera, this is the accompaniment for a group of Moorish slaves, who dance for the amusement of Amneris, Princess of Egypt. Aïda, also a slave to her, is a captive princess.

ITALIAN CAPRICE — TCHAIKOVSKY (1840-1893)

The composer considered this Caprice, "apart from its musical worth, one of my most effective orchestral works."

It was begun during the composer's stay in Rome in the Winter of 1880, and the orchestration finished back in Russia.

The opening trumpet theme was inspired by a cavalry signal heard by the composer. There are snatches of Italian folk-tunes, with a brilliant Tarantella for conclusion.

★ Arthur Fiedler, *Founder and Music Director*

TUESDAY EVENING, JULY 9, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

Overture to "The Barber of Seville"..... *Rossini*

Symphony No. 4, in A major, Op. 90

("Italian")..... *Mendelssohn*

- I. Allegro vivace
- II. Andante con moto
- III. Con moto moderato
- IV. Saltarello: Presto

The Star-Spangled Banner

Ballet Music from "Aida"..... *Verdi*

*Intermezzo, from "Cavalleria Rusticana"..... *Mascagni*

*Capriccio Italien..... *Tchaikovsky*

*Dance of the Hours, from "La Gioconda"..... *Ponchielli*

BALLET OF THE HOURS, FROM "LA GIOCONDA" —
PONCHIELLI (1834-1886).

The dancers are costumed to represent the hours of dawn, day, twilight, and night. Their action portrays the triumph of light over darkness, symbolizing the conquest of evil by good.

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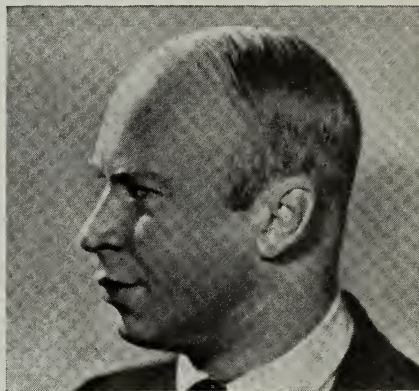
July 3rd, 10th, and 17th, 1963

(J)

Thirty-fifth Season of the Esplanade Concerts

ORPHEUS IN HADES — OFFENBACH (1819-1880).

The plot is a topsy-turvy version of the beautiful myth recounting the devoted love of Orpheus and his wife Eurydice. Such devotion seems to have struck the librettist as something occurring only in myths.



SERGE PROKOFIEV
1891-1953

PETER AND THE WOLF — PROKOFIEV

A great deal of music of many kinds was written by the Russian composer, Serge Prokofiev, who died ten years ago. He still ranks as one of the world's most important modern composers.

At times his music puzzled and even angered his listeners. Twice he played a little joke on such people by showing that he could produce music very easy to understand and enjoy. These compositions were the *Classical Symphony*, first performed in 1916; and *Peter and the Wolf*, which had its world première at a Children's Concert in Moscow in 1936.

The first American performance of *Peter* was given in 1938 by the Boston Symphony Orchestra, with the composer conducting. Repeated with Serge Koussevitzky conducting it in Boston and on tour, it was an immediate hit with both children and adults, and has remained one of America's favorite orchestral works.

LANING HUMPHREY

He writes notes for the programs of the Esplanade Concerts, and also has served several times as narrator for "Peter and the Wolf."

The Baldwin is the official piano of the Esplanade Concerts

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The Copley Square Branch of NEW ENGLAND MERCHANTS NATIONAL BANK OF BO

★ **Arthur Fiedler, *Founder and Music Director***

WEDNESDAY MORNING, JULY 10, at 10:15 o'clock

HARRY ELLIS DICKSON Conducting

*Overture to "Orpheus in Hades"..... *Offenbach*

*Peter and the Wolf..... *Prokofiev*

Narrator: LANING HUMPHREY

First Movement from Piano Concerto in D major... *Haydn*

Soloist: CHARLES ZETTEK, JR.

*Parade of the Charioteers, from "Ben Hur"..... *Rozsa*

The Star-Spangled Banner

PIANO CONCERTO IN D, OP. 21 — HAYDN (1732-1809)

Although Haydn composed more than a hundred symphonies, many string quartets, operas, and sonatas for piano, he wrote only four concertos for piano and orchestra. The present concerto is notable for the charm and ingenuity both of the solo and the orchestral accompaniment.

CHARLES ZETTEK, JR. Today's soloist, aged twelve, is a Hopkinton public school student and a piano pupil of Calvin Lindblad.

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THE ABDUCTION FROM THE SERAGLIO — MOZART

Just after the marriage of the composer, preceded by some difficulties, he wrote this comic opera. The plot: Constance, a Christian lady, and her maid, are held captive by the Turk, Pasha Selim. After an unsuccessful attempt by their lovers to free them, they are released by Selim, impressed by their devotion.

SYMPHONY NO. 88, IN G MAJOR — HAYDN (1732-1809).

Between 1786 and 1787, Haydn produced this and three other symphonies. According to the composer's modern biographer, Karl Geiringer, Symphony No. 88 "is one of the best works of this period; it is a symphony in which each one of the four movements is of equal importance."

PIANO CONCERTO No. 1 — TCHAIKOVSKY (1840-1893)

TO BOSTON went the honor of the world's first performance of the concerto. With von Bülow as soloist, and a small orchestra, the work aroused unbounded enthusiasm von Bülow reported by cable to the composer. The message raised Tchaikovsky so far from his previous dejection over Rubinstein's opinion of the music that he spent his last ready cash replying. At a repetition of the performance, the Finale was encored, as Bülow hastened to write the composer, sending newspaper clippings. (He must have omitted several critiques that did not concur in the hearty approval of the audience.)

Elatedly, Tchaikovsky wrote to Rimsky-Korsakoff:

"Think of the healthy appetites these Americans must have: each time Bülow was obliged to repeat the whole Finale of my concerto! Nothing like this happens in our country!"

The Concerto was hotly condemned as musically worthless and pianistically unplayable, by Nicholas Rubinstein, when the composer sought his judgment as friend and mentor. As a result, Tchaikovsky struck the name of this savage critic from the dedication, and substituted that of the celebrated German pianist and conductor, Hans von Bülow. He certainly had earned the honor, when he wrote to the disappointed composer that he found the ideas original, noble and powerful; the form mature, the style distinguished.

INTRODUCTION TO ACT III, "LOHENGRIN" — WAGNER.

The music is filled with the joy of the wedding of Lohengrin and Elsa in the preceding act, and sets the mood of the first scene of Act III, which shows the bride and groom being conducted to their chamber in the castle of Elsa's brother, the Duke of Brabant.

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Chairs furnished by

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WEDNESDAY EVENING, JULY 10, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

Overture to "The Abduction from the Seraglio" . . . *Mozart*

Symphony in G major, No. 88 *Haydn*

- I. Adagio; Allegro
- II. Largo
- III. Menuetto; Trio
- IV. Finale; Allegro con spirito

The Star-Spangled Banner

Piano Concerto No. 1,
in B flat minor, Op. 23 *Tchaikovsky*

- I. Allegro non troppo e molto maestoso
- II. Andante semplice
- III. Allegro con fuoco

Soloist: JAMES K. STREEM

*Introduction to Act III, "Lohengrin" *Wagner*

JAMES K. STREEM has appeared with major symphony orchestras throughout the country. In 1960 Columbia Pictures engaged him to perform a series of recitals featuring Liszt's piano music, to focus attention on a motion picture based on the composer's life. This was "Song Without End." Currently Mr. Streem is a faculty member of the Cleveland Music School and Hawken School.

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"Financial Cabinet" team calls on customers for current investment review



Two men from Boston Safe Deposit and Trust Company are arriving for one of the periodic conferences which we feel are essential to the successful management of personal financial affairs. One is an Administrative Officer, the other an Investment Officer. They work well together, and their friendly, professional guidance is appreciated and relied upon by these customers. □ Any number of factors may dictate the need for a re-appraisal of one's financial plans. Changes in your family responsibilities, a business promotion,

retirement or an inheritance should be taken into consideration promptly. As a part of any re-evaluation, your portfolio should be reviewed in the light of latest business developments, the outlook for the economy and the international climate. □ If this approach makes sense to you, why not plan to discuss your financial problems with a team of our specialists today. Write Dept. GG or phone Area Code 617 LI 2-9450, Ext 226. ©

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Thirty-fifth Season



Esplanade Concerts

On Storrow Memorial Drive

Arthur Fiedler, *Founder and Music Director*

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Thirty-fifth Season of the Esplanade Concerts

OVERTURE "LEONORE," No. 3 — BEETHOVEN (1770-1827).

OF THE four overtures which Beethoven composed for his one opera, "Fidelio" — originally entitled "Leonore" — this one has won the highest esteem for performance on the concert stage.

Wagner wrote of it: "This work is no longer an overture, but the mightiest of dramas in itself."

The plot: Florestan, a prominent citizen of Seville, has incurred political enmity, and has disappeared. His wife, Leonore, suspects that the deed was perpetrated by the tyrannical Don Pizarro, governor of the State Prison. Disguising herself as a youth, and taking the name of Fidelio, she obtains employment as a helper to the jailer, Rocco. Thus she learns that a mysterious prisoner is held in solitary confinement in a dungeon nobody but Rocco may enter. She believes the captive to be her husband. When Don Pizarro hears of a forthcoming inspection of the prison by the Minister of Justice, he decides to murder Florestan and hide the evidence. He orders a grave to be dug in the dungeon by Rocco, whereupon Fidelio pluckily obtains assignment as a digger. Don Pizarro enters the dungeon. He is about to stab Florestan, when the supposed youth slips between them, announces that she is the intended victim's wife, and menaces Don Pizarro with a pistol. The Minister of Justice arrives, and the tyrant is marched off to pay the penalty he deserves.

The sombre atmosphere of the prison and the unfortunates within it is relieved by the love affairs of the jailer's daughter, Marzelline. Betrothed to Jaquino, a young turnkey, she develops an infatuation for Fidelio. But when that youth turns out to be a married lady, she gives her heart back to Jaquino.

SYMPHONY NO. 1 — BEETHOVEN (1770-1827)

A work of beauty, delight and mastery, it has been looked down upon in modern times because Beethoven repeatedly surpassed it. But in its own day it was extraordinary and controversial. After all, as a famous critic has observed, who among composers of the times could have composed anything so good, except Beethoven?

VIOLIN CONCERTO — TCHAIKOVSKY (1840-1893)

This work, for all its Tchaikovskian moodiness, shares with the First Piano Concerto the distinction of rising to great popularity after efforts of carping critics to slap it down at the start of what was to become a long career.

The Baldwin is the official piano of the Esplanade Concerts

Chairs furnished by

★ Arthur Fiedler, *Founder and Music Director*

THURSDAY EVENING, JULY 11, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

Overture to "Leonore," No. 3 *Beethoven*

Symphony No. 1, Op. 21 *Beethoven*

- I. Adagio molto: Allegro con brio
- II. Andante cantabile con moto
- III. Menuetto: Allegro colto e vivace
- IV. Adagio: Allegro molto e vivace

The Star-Spangled Banner

First Movement from Concerto for Violin,
Op. 35 *Tchaikovsky*

Soloist: MICHEL SASSON

*Wine, Woman and Song, Waltzes *Strauss*

MICHEL SASSON

A native of Alexandria, Egypt, he is the son of French parents. Starting as a boy prodigy of the violin he played in chamber groups in Egypt, then in France and England. While a member of the Irish National Symphony he came across a treatise on violin technique which greatly impressed him. It was written by Richard Burgin, Concertmaster of the Boston Symphony Orchestra and teacher of violin at the New England Conservatory. Sasson came to Boston, studied with Mr. Burgin, and after an audition became a member of the Boston Symphony in 1959.

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You'll also enjoy our eight famous

murals of early New England that were painted by Charles Hoffbauer.

These exhibits at New England Life are open from 8:45 a.m. to 4:45 p.m. every weekday. Use either our Boylston Street or Newbury Street entrance.



The Back Bay in 1863, showing the Museum of Natural History (now Bonwit Teller's) and the foundation of M.I.T.'s first building.



The Back Bay as it probably appeared 40 centuries ago. Indians repair a fishweir in preparation for the spring run of fish.



The Back Bay being transformed from water to land for the growing city. Gravel trains are arriving from Needham with loads of fill.

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Thirty-fifth Season of the Esplanade Concerts

SYMPHONY NO. 5 — TCHAIKOVSKY (1840-1893).

Man's struggle with Fate is a theme with which Tchaikovsky dealt in both his fourth and fifth symphonies.

The fifth opens with a foreboding motto in the minor. In the final movement, this motto returns in the major — significant of triumph over Fate. There is a momentary resumption of the gloomy minor, then the major vanquishes, leading on to a march of victory.

TCHAIKOVSKY IN THE UNITED STATES

After serving as guest conductor in some of his own music at the dedication of Carnegie Hall, New York, in 1891, Tchaikovsky conducted in Baltimore and Philadelphia, and visited Washington. His impressions are tersely recorded in one of his diaries.

His enjoyment of the scenery of Central Park in May caused Tchaikovsky to walk there again and again. Words failed him to describe in detail the "beauty and majesty" of Niagara Falls.

OVERTURE TO "THE MASTERSINGERS OF NUREMBERG" — WAGNER (1813-1883).

First we hear the stately march to the Prize Song Contest of the Mastersingers — the musical experts of the city's trade Guilds, who in the 1500's sought to restore, on democratic lines, the glories of the noble-blooded minstrels, or Minnesingers, of three centuries earlier, such as Tannhäuser and Wolfram von Eschenbach.

Next, there are a few measures of the love music of the heroine and hero of the opera, Eva and Walter. The second strain of the march follows, based on a melody used by the actual Mastersingers of history, who knew it as "the long tone."

Now comes a snatch of the Prize Song, with which Walter is to win both the contest and the hand of Eva. In suggestion of Beckmesser, the annoying and ridiculous rival of Walter, the march is caricatured in staccato notes by the bassoons.

In the finale, Wagner makes a brilliant contrapuntal combination of the leading themes of the Overture.

CAPRICCIO ESPAGNOL — RIMSKY-KORSAKOFF (1844-1908).

Virtually a concerto for orchestra and various solo instruments.

It so delighted the St. Petersburg orchestra which first played it (in 1887), that the men applauded the composer at rehearsal. He rewarded them by printing all their names in the score.

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FRIDAY EVENING, JULY 12, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

Symphony No. 5, Op. 64.....*Tchaikovsky*

- I. Andante; Allegro con anima
- II. Andante cantabile, con alcuna licenza
- III. Valse: Allegro moderato
- IV. Finale: Andante maestoso; Allegro vivace

The Star-Spangled Banner

*Prelude to "Die Meistersinger".....*Wagner*

*Capriccio Espagnole.....*Rimsky-Korsakoff*

Alborada—Variations—Alborada—Gypsy Scene—
Fandango of the Asturias

HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since — at the Pops, the Esplanade, and his Symphony Hall Youth Concerts.

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SUNSET, MOONRISE, STARLIGHT AND MUSIC BESIDE THE CHARLES

The Esplanade Concerts were launched on their thirty-fifth season by Arthur Fiedler, their founder, on Monday evening, July 1, at Hatch Memorial shell on Storrow Drive at the foot of Mt. Vernon Street, Beacon Hill. These concerts played by Boston Symphony musicians have earned a place as one of Boston's cherished traditions. For over a third of a century they have brought delightful summer entertainment to some eight million local inhabitants and tourists. More than that they have served as an introduction to the great masters, since the programs are a happy combination of music both in the lighter and more serious categories. Guest soloists and conductors have been given valuable opportunities to try their mettle before vast audiences.

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Thirty-fifth Season of the Esplanade Concert

THE SORCERER'S APPRENTICE — DUKAS (1865-1935).

Pictorial music to perfection. As we listen, we can see the plot unfold: there is an eerie suggestion of the Sorcerer's laboratory; then we sense how his Apprentice, left alone for a while, warms up to the opportunity to try his own hand at magic. He conjures a broom to fetch a pail of water for him. It does so — and keeps on, emptying and refilling. The Apprentice attempts to end the flood by cutting the broom in two. But the splinter also brings water, and more, and more. At last, the Sorcerer returns and unconjures the frantic water-bearers.

BALLET MUSIC FROM "FAUST" — GOUNOD (1818-1893).

For the occupation of the corps de ballet of the Paris Opera and the delectation of its admirers, Gounod expanded his opera with this episode, ten years after "Faust" had been introduced at the Théâtre Lyrique.

Here is the plot of the ballet: By his black magic, Mephistopheles confronts Faust with a sumptuous feast and entertainment presided over by Cleopatra attended by Nubian slaves; Helen of Troy, Lais, and Phryne, with female retinues. They invite Faust and Mephistopheles to join the festivities. Phryne performs a veil dance. A bacchanalian revel follows. All this is suddenly superseded by a vision of Marguerite, a red mark around her throat as if to guide the headsman.

SUITE FROM "CARMEN" — BIZET (1838-1875).

WHEN about to embark on composing "Carmen," Bizet journeyed no farther than the Library of the Paris Conservatory. It was there he took up his study of the music of Spain, rather than by listening to native performers. He simply wrote on a slip of paper, "I request a list of the Spanish songs in the possession of the library."

Among the notable effects of "Carmen" was the spell it exerted over Tchaikovsky. From cover to cover, Tchaikovsky played "Carmen" on his piano. Then he wrote to Mme. Von Meck, and his brother Modeste, that in his opinion "Carmen" was "a masterpiece in the complete sense of the word; that is, a work destined to reflect in the highest degree the musical tastes and aspirations of an entire epoch."

"Bizet," Tchaikovsky wrote, "is an artist paying tribute to the spoiled tastes of his century, but one warmed by genuine, sincere emotions and inspirations."

Rather curiously, it was contemplation of writing an opera reflecting Bizet's methods in "Carmen" which resulted in Tchaikovsky's creation of "Eugene Onegin."

The Baldwin is the official piano of the Esplanade Concerts

Chairs furnished by

SUNDAY EVENING, JULY 14, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

*Sambre et Meuse, March *Planquette*

Symphony in D minor *Franck*

I. Lento: Allegro non troppo

II. Allegretto

III. Allegro non troppo

The Star-Spangled Banner

*L'Apprenti Sorcier *Dukas*

*Ballet Music from "Faust" *Gounod*

Dance of the Nubian Slaves—Mirror Dance—Dance of Phryné

Suite from "Carmen," No. 2 *Bizet*

March of the Smugglers—Toréador Song—Gypsy Dance

SYMPHONY IN D MINOR — FRANCK (1822–1890)

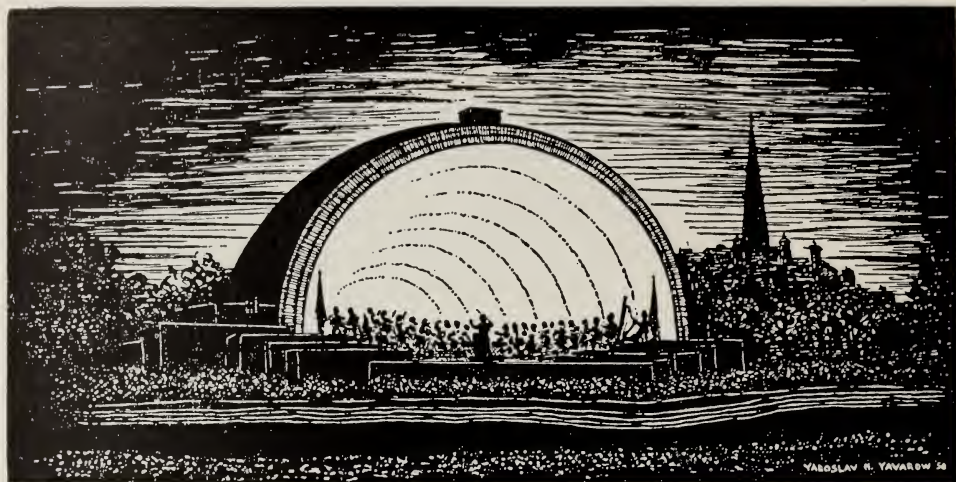
The composer's only symphony, it is notable for three facts in particular: for its "cyclic" form — that is, threading a single theme through all of its movements; for having only three movements instead of the customary four; and for the prominent part assigned to the English horn.

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THE SYMPHONIES OF BRAHMS

UNCONCERNED with brilliant orchestration and dramatic attitude, Brahms in his four symphonies shows himself a master of the form — working within its traditions, but adding subtle innovations. These truly noble works are notably solid and logical of structure, but they are far more than products of artifice. In his own Brahmsian way they reach emotional depths, attain spiritual heights — and even reveal their classicist-by-study composer as being really at heart a romantic.

Melody is really abundant in the four symphonies of Brahms. It is often subtle, however — melodiousness woven into the whole orchestral fabric, so that disappointment faces the listener who expects to find a collection of tunes to whistle, unless he can count on a group of assistants to join him in the effort.

MAX BRUCH (1838–1920)

Born of a German Protestant family, he is perhaps best known in America today for his arrangement of a Hebrew melody, titled “Kol Nidrei,” and his First Violin Concerto (he wrote four). However, he particularly distinguished himself as a composer of epic secular oratorios, such as “Arminius,” which he conducted in Boston with the Cecilia Society, in 1883; “Odysseus,” “Achilleus,” and “Frithjof.”

RHAPSODY, “ESPAÑA” — CHABRIER (1841–1894).

Unlike his fellow-Frenchman, Bizet, Chabrier went to Spain to absorb the peculiarities of its music. Chabrier listened to the players and the tapping of the dancers’ feet in Seville, Malaga, Cadiz, Granada, Valencia. With care he noted down melodies and intricate rhythmic patterns.

What is probably the first orchestral concert music based on Spanish folk themes was written by Michael Glinka, “The Father of Russian Music.” In 1845, travelling between his native land and France, he was so fascinated by Spanish folk music that he lingered in Spain for two years. He referred to the “original and hitherto unexploited” music of Spain. In Madrid he composed his “Spanish Overture No. 1” based on an Aragonese *jota* which he heard played on a guitar in Valladolid. After his return to Russia he composed his “Spanish Overture No. 2, Night in Madrid.” It was based on two songs he had heard sung in Madrid by a muleteer. This work dates from 1847.

In 1883, Chabrier brought out his Rhapsody, “España,” the most Spanish orchestral composition produced up to that date either inside or outside of Spain, since Glinka’s two works.

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Chairs furnished by

MONDAY EVENING, JULY 15, at 8:30 o'clock

Symphony No. 1, in C minor, Op. 68 *Brahms*

- I. Un poco sostenuto: Allegro: Meno allegro
- II. Andante sostenuto
- III. Un poco allegretto e grazioso: Più andante
- IV. Allegro non troppo, ma con brio: Più allegro

The Star-Spangled Banner

Violin Concerto No. 1, in G minor, Op. 26 *Bruch*

- I. Prelude: Allegro moderato
 - II. Adagio
 - III. Finale: Allegro energico
- Soloist: FREDY OSTROVSKY

*España, Rhapsody *Chabrier*

FREDY OSTROVSKY

A Boston Symphony Orchestra violinist since 1952, he was born in Bulgaria, at 16 was graduated with highest honors from the State Academy of Music in Vienna, and for two years continued his studies in England with the noted Carl Flesch. In Europe and this country, he has given many concerts.

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For thirty-five years Bostonians—and visitors from all over the world—have had the rare privilege of enjoying superb music masterfully presented by the famous Esplanade Concert Orchestra.

The Annual Esplanade Concert series, conducted at the Hatch Memorial Shell on the cool banks of the Charles River, is another way in which Boston upholds its position as the cultural center of the world. Freely offered, these concerts are a welcome event to every music lover during the summer season.

To the Gillette Safety Razor Company, whose own roots in Boston go back sixty-one years, the opportunity to help maintain this justly famous cultural tradition of our city is indeed a privilege.



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“RUSSLAN AND LUDMILLA” AND GLINKA

In this opera, that incredible genius, Michael Glinka (1804–1857), brought to bear a perfect fusion of the melodic gift he had enhanced by studying opera and singing in Italy, and the feeling for instrumentation which he had developed by playing in and conducting his uncle's private orchestra. He also heard and studied music of Berlioz in Paris. The upshot was that this second opera of Glinka's produced a sense of “Russianness” which was an inspiration and model for composers of such contrasting temperaments as Tchaikovsky, Borodin, Rimsky-Korsakoff and Stravinsky.

Not only in Stravinsky's “Firebird,” but the more daring and original “Rite of Spring,” scholars have traced certain effects back to “Russlan.”

SYMPHONY No. 40, IN G MINOR — MOZART (1756–1791).

This is the greatest of Mozart's three greatest symphonies. All three constitute a feat unique in musical history to this day. For this trio of masterpieces materialized in no more than six weeks.

Here is an apparent contrast to the prolonged labor by which any one symphony of Beethoven was engendered, in page after page of sketch book notations and continual revisions. Yet Mozart actually may have devoted much more than six weeks to preparing his three masterpieces for committing to music paper. He is known to have elaborated his inspirations in his mind before writing them out. Nevertheless, he crowned his career as a composer of absolute music (as distinguished from his career as composer of opera) with this Fortieth Symphony, in G minor, its predecessor in E flat, the Thirty-Ninth, and its successor in C, the Forty-First, known as the “Jupiter” Symphony, the last of his symphonies.

SECOND CONCERTO — RACHMANINOFF (1873–1943)

This work marked a triumph over self. After a London fiasco, Rachmaninoff had fallen into such a state of despondency over his fancied lack of artistic progress, that he believed he never would be able to go on composing. His doctor, Nicolai Dahl, a pioneer psychiatrist, convinced him otherwise. With renewed belief of the composer in himself, he produced this masterpiece — dedicated to the doctor.

SUITE FROM BALLET, “GAYNE” — KHATCHATURIAN

These excerpts represent an entertainment on a collective farm in Sovietized Armenia, as an example of the happy side of the workers' lives. The ballet also has a love plot, with Gayane as the heroine.

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TUESDAY EVENING, JULY 16, at 8:30 o'clock

Overture to "Russlan and Ludmilla"..... *Glinka*

Symphony No. 40, in G minor, K. 550..... *Mozart*

- I. Allegro molto
- II. Andante
- III. Minuetto: Allegro
- IV. Finale: Allegro assai

The Star-Spangled Banner

Piano Concerto, No. 2..... *Rachmaninoff*

- I. Moderato
- II. Adagio sostenuto
- III. Allegro scherzando

Soloist: **GEORGE ZILZER**

*Suite from "Gayne"..... *Khatchaturian*

Dance of the Rose Maidens—Lullaby—Sabre Dance

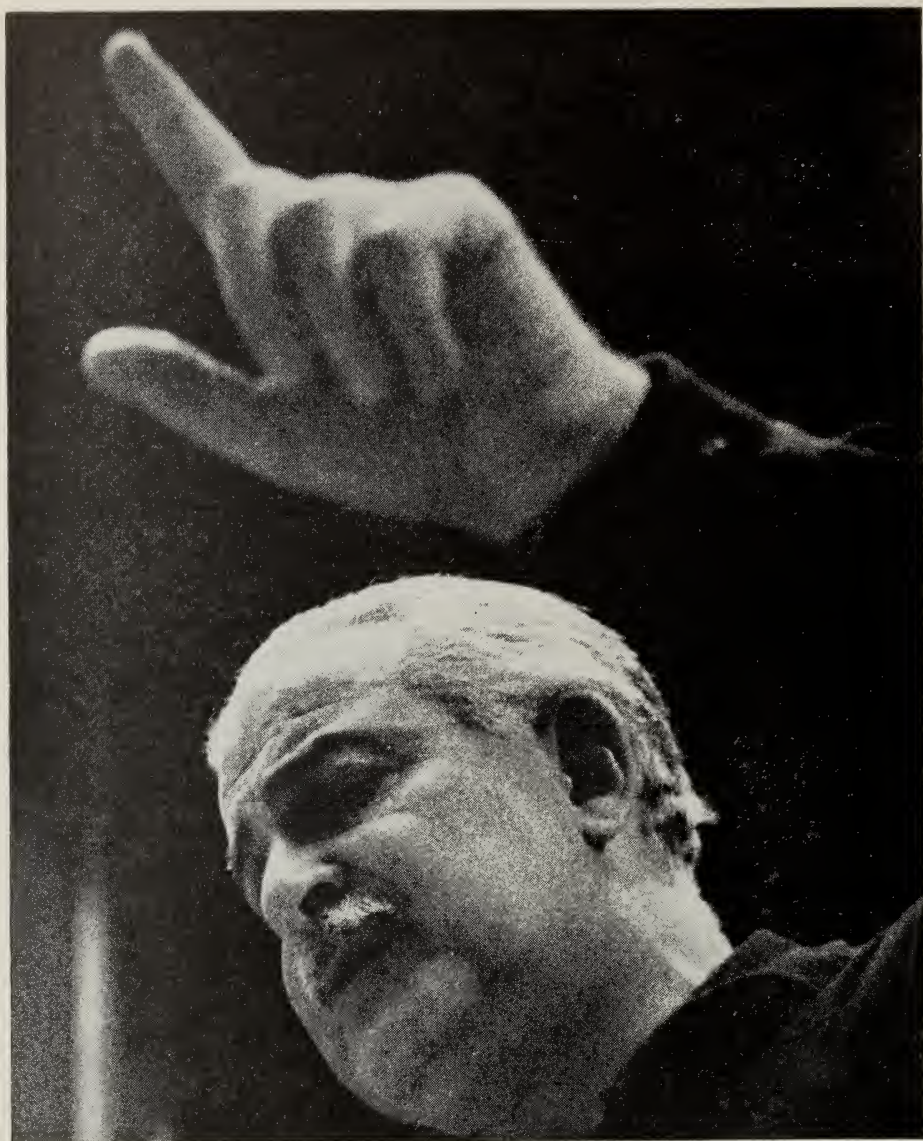
GEORGE ZILZER, a native of Vienna, Austria, studied with the noted Russian pianist Alexander Borovsky (now a resident of Waban, Mass.). At Brandeis University, Mr. Zilzer is a member of the faculty. He has made frequent appearances as soloist on WGBH-TV. He has appeared previously with Arthur Fiedler in Rachmaninoff's Second Piano Concerto.

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HENRY B. CABOT

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enchanted evening

A baton in the hand of Arthur Fiedler on a summer's night in Boston means just one thing—wonderful music, be it Beethoven, Brahms or Irving Berlin. It's been that way for thirty-four years. The John Hancock Company is pleased to bring you another enchanted evening with tonight's Esplanade Concert. We hope you find it memorable.

John Hancock
MUTUAL LIFE INSURANCE COMPANY
BOSTON, MASSACHUSETTS

Thirty-fifth Season



Esplanade Concerts

On Storrow Memorial Drive

Arthur Fiedler, *Founder and Music Director*

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(Q)

Thirty-fifth Season of the Esplanade Concerts

RADETZKY MARCH — JOHANN STRAUSS, SR.

In America, this march is perhaps the most familiar work by the father of the "Waltz King."

OVERTURE TO "WILLIAM TELL" — ROSSINI (1792-1868)

Once a major item in the operatic repertory, "Tell" has long been a masterpiece more written about than performed. However, there was a brilliantly successful revival of it in Switzerland not many years ago. The libretto, which had been a notorious handicap, was rewritten. The original Swiss scenes and struggles of Swiss patriots against a foreign tyrant all became Sicilian. With the new libretto, Rossini's music is said to have reached unexpected heights of consistent power.

Wagner, as conductor of the Riga Opera (1837-39), said that after a performance of "William Tell" he could not get the tunes out of his head for days.

SLEIGH RIDE — MOZART (1756-1791).

Using the pattern of an ancestor of the waltz known as "German dance," Mozart works out an impression of a sight familiar to him as a resident of Vienna. Lords and ladies would glide about in sleigh processions lighted by torches, which turned night into day, and made feminine jewelry sparkle like sunbeams.

PIANO CONCERTO IN A MAJOR, K. 488 — MOZART (1756-1791).

One of the finest of Mozart's twenty-five piano concertos, it is the first of a remarkable trilogy, all written in 1786, five years before the composer's death.

Of mixed moods, it hovers between joy and melancholy.

DEBORAH MORIARTY

Now thirteen, she has studied piano for about five years. She lives in Lowell. Her teacher is Miss Anna Scannell.

THE SORCERER'S APPRENTICE — DUKAS (1865-1935).

Pictorial music to perfection. As we listen, we can see the plot unfold: there is an eerie suggestion of the Sorcerer's laboratory; then we sense how his Apprentice, left alone for a while, warms up to the opportunity to try his own hand at magic. He conjures a broom to fetch a pail of water for him. It does so — and keeps on, emptying and refilling. The Apprentice attempts to end the flood by cutting the broom in two. But the splinter also brings water, and more, and more. At last, the Sorcerer returns and unconjures the frantic water-bearers.

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Chairs furnished

★ Arthur Fiedler, *Founder and Music Director*

WEDNESDAY MORNING, JULY 17, at 10:15 o'clock CHILDREN'S CONCERT

- *Radetzky March *Strauss*
- *Overture to "William Tell" *Rossini*
- *Sleigh Ride *Mozart*
- *Sleigh Ride *Anderson*
- Third Movement, from Concerto in A major,
K. 488, for Piano and Orchestra *Mozart*
Soloist: DEBORAH MORIARTY
- *L'Apprenti Sorcier *Dukas*
- Salute to the Armed Forces *arr. Bodge*
Halls of Montezuma—Semper Paratus—Wide Blue Yonder—
Anchors Aweigh—The Caissons Go Rolling Along—God Bless America
The Star-Spangled Banner

WOLFGANG AMADEUS MOZART (1756-1791)

The child Mozart was recognized as a prodigy and genius by the royalty of Europe. His father wrote home to Salzburg, "Our high and mighty Wolfgang knows everything in this, his eighth year, that one can require of a man of forty."

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WATER MUSIC — HANDEL (1685–1759) ARRANGED BY HARTY

"Handel's finest orchestral composition," Herbert Weinstock calls this Suite in his attractive biography. Its spirit is that of a serenade — music originally composed to be heard outdoors, while King George I of England took an evening's trip on the Thames, with lords and ladies filling the Royal Barge, and accompanied by fifty barge-drawn musicians playing the Suite. Handel is believed to have added afterwards to the movements.

JOHN HOLMES. Before joining the Boston Symphony Orchestra in 1946, he was oboist in the orchestras of Oklahoma City, Buffalo, Washington, D. C., and St. Louis.

WILLIAM MARSHALL. A native of Shreveport, La., he became a pupil of Richard Burgin at Boston University, where he received the degree of Master of Music. Before joining the Boston Symphony Orchestra in 1952, he was violinist in the Grant Park Orchestra, Chicago, and the National Symphony, Washington, D. C.

LITTLE FUGUE — BACH-CAILLIET.

Fugues by some composers have been known to "chase various themes around, and finally chase the audience away." Here is one excellent example, however, of Johann Sebastian Bach's genius for endowing a fugue with lively appeal. As here transcribed for orchestra, it shows the brilliant artistry of Lucien Cailliet as an arranger. He is also a composer in his own right.

CONCERTSTÜCK — WEBER (1786–1826).

The composer himself supplied a detailed story for this Concert Piece. In brief: High in her castle, a lady scans the horizon for her lord, long absent on a Crusade, unheard from. Will she ever see him again? She prays. But to her mind rushes a vision of her knight slain in battle. She swoons. Distant music comes with returning consciousness. Winding through the forest, a procession of returning Crusaders, amid waving banners and rejoicing folk, greets her eyes. Now she sees her knight. She rushes into his arms. "How branches rustle and billows exult with joy — with a thousand voices proclaiming the triumph of love."

LEO LITWIN

His Pops debut was in "Rhapsody in Blue." Since then, he has been a favorite Pops and Esplanade soloist in this, in Weber's "Concertstück," Addinsell's "Warsaw Concerto," Bath's "Cornish Rhapsody."

The Baldwin is the official piano of the Esplanade Concerts

Chairs furnished by

WEDNESDAY EVENING, JULY 17, at 8:30 o'clock	
Toccata	<i>Frescobaldi-Kindler</i>
Suite from "The Water Music"	<i>Handel-Harty</i>
Allegro—Air—Allegro deciso	
Concerto in D minor, for Oboe and Violin	<i>Bach</i>
Oboe: JOHN HOLMES	
Violin: WILLIAM MARSHALL	
*Little Fugue in G minor	<i>Bach</i>
The Star-Spangled Banner	
Concertstück	<i>Weber</i>
Soloist: LEO LITWIN	
*Les Préludes, Symphonic Poem	<i>Liszt</i>

JOHANN SEBASTIAN BACH (1685-1750).

"If," Gounod is reported to have said, "the greatest masters, Beethoven, Haydn, Mozart were to be annihilated by some unforeseen cataclysm, it would be easy to reconstitute the whole of music with Bach."

Rossini declared to Wagner that "If Beethoven was a prodigy among men, Bach is a miracle of God."

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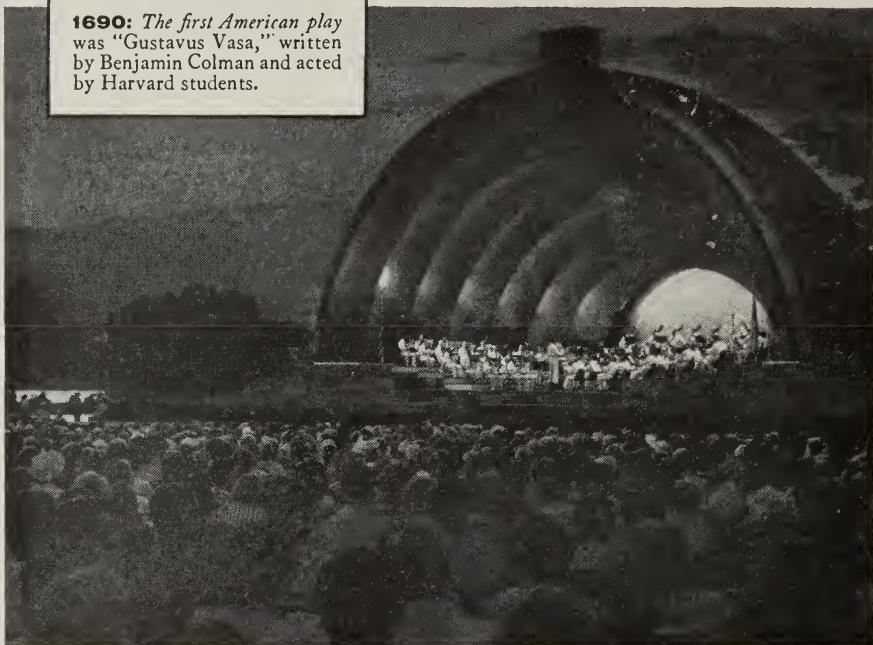
HENRY B. CABOT

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1690: *The first American play* was "Gustavus Vasa," written by Benjamin Colman and acted by Harvard students.

From a
candlelit stage...



to starlit concerts

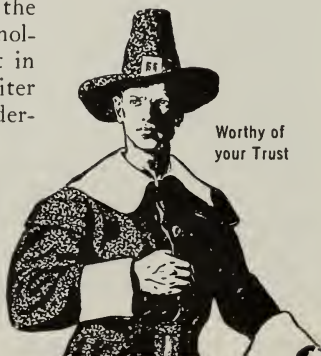
THE CREATIVE SPIRIT FLOWS IN NEW ENGLAND

The arts have never been livelier than they are here today. Every year increasing thousands from all over the nation refresh themselves at our cultural springs. Many speak proudly — and rightfully — of the advances this region has made in industrial technology. We at Old Colony are equally proud that in New England today, the musician — and the writer and artist, too — command ever-widening understanding and appreciation.

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your Trust

Thirty-fifth Season



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"PEER GYNT" SUITE, NO. 1, — GRIEG.

AT the request of Norway's greatest dramatist, Henrik Ibsen, incidental music was written by Grieg for the staging of his fantastic poetic drama. "Peer Gynt" (1867). This was composed for two pianos, and so performed in the theatre. Grieg then orchestrated this version, and thus created a masterpiece, divided for concert purposes into two suites.

Story of the play. Peer is the self-centered, impudent, braggart, rascally son of the widow Aase, who never fails but momentarily to love and forgive him. He elopes with Ingrid, another man's bride, on their wedding night. Next day he abandons her and disappears, leaving his mother to pay the law's demand of forfeiture of her property except for the barest essentials.

Encountering a mysterious Woman in Green, who turns out to be the daughter of the King of the Trolls, Peer in his thirst for personal aggrandizement nearly allows himself to be transformed into a troll, complete with tail, so as to inherit the Kingdom of Trolls. Just in time, goaded by the repulsiveness of the bride offered him, he revolts, is set upon by a tormenting horde of trolls and escapes.

He returns to Aase as she is on her deathbed, and showing real filial devotion, smooths her way into the next world — merely lying to her to make her happy, by assuring her in her delirium that he is driving her by sleigh to a splendid feast in Soria-Moria Castle, west of the moon and east of the sun.

An Arab chieftain entertains him with feasting and the singing and dancing of a troupe of girls. He elopes with the Bedouin beauty, Anitra. She flatters him, then robs him and flees with his steed.

At last, aged, beggared, broken, Peer goes home. Solveig, the girl who fell in love with him years ago for his boldness and imagination, receives him tenderly. Peer dies in her arms.

OUVERTURE SOLENNELLE, "1812" — TCHAIKOVSKY

The date is significant of the Battle of Borodino, which to the Russians has a meaning similar to that of the Battle of Bunker Hill to Americans — a technical defeat but a moral victory. Near the village of Borodino, on the Moskva River, General Kutuzov's army and that of Napoleon's invaders, commanded by Marshal Ney, fought from daylight until late afternoon. Losses were great on both sides — more by the Russian than their foes. Even so, the invaders were doomed.

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Chairs furnished by

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THURSDAY EVENING, JULY 18, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

Overture to "Euryanthe" *Weber*

Concerto No. 4, in G major, Op. 58,
for Piano and Orchestra *Beethoven*

- I. Allegro moderato
- II. Andante con moto
- III. Rondo

Soloist: JOHN COVELLI

The Star-Spangled Banner

*Peer Gynt Suite, No. 1 *Grieg*

Morning Mood—Ase's Death—Anitra's Dance—
In the Hall of the Mountain King

*1812, Ouverture Solennelle *Tchaikovsky*

JOHN THOMAS COVELLI

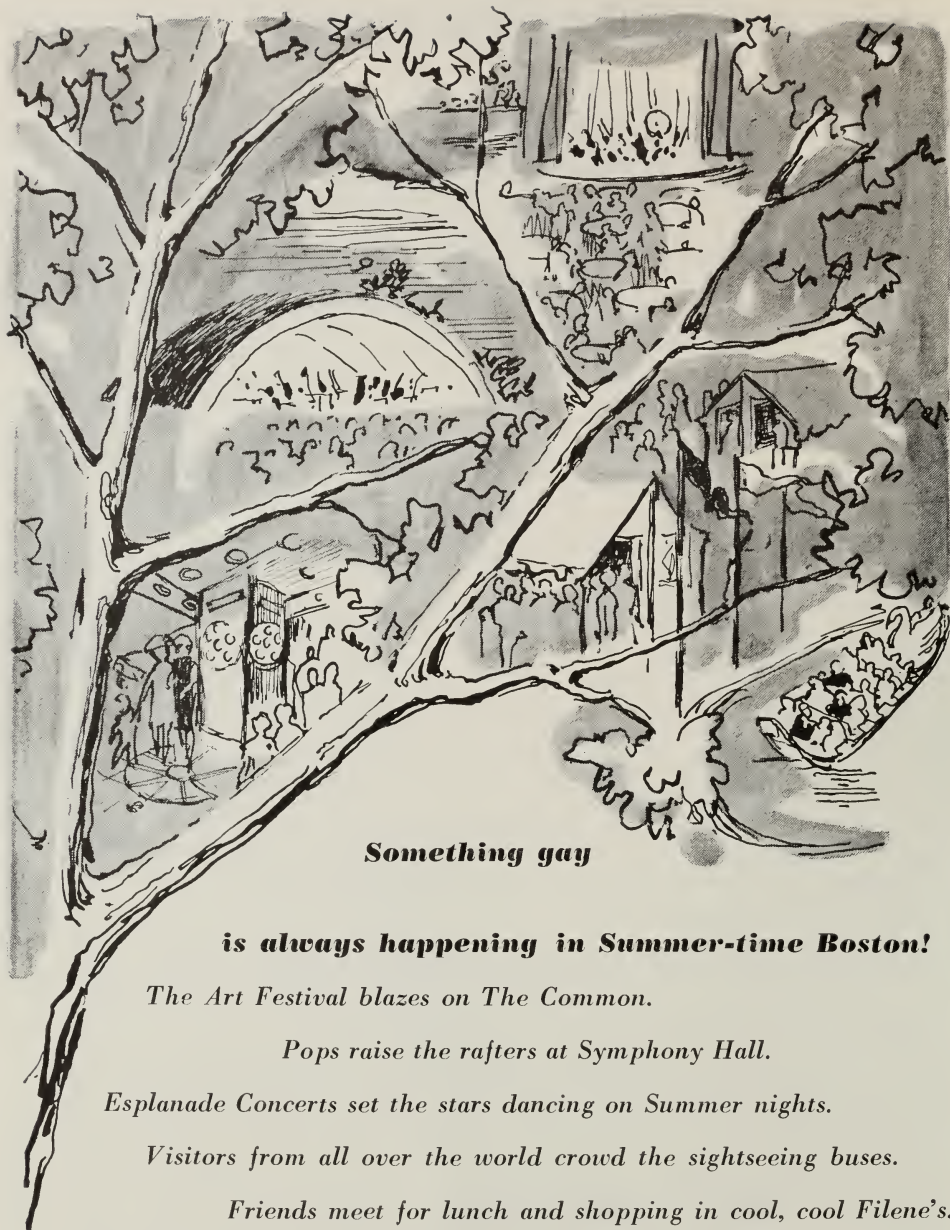
Though only twenty-five years old, John Thomas Covelli already has many credits to his name. A native of Chicago, and a pupil of Harriet Kay of that city, Mr. Covelli appeared twice with the Chicago Symphony under Rudolf Ganz at the age of nine, and then proceeded to win innumerable contests.

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Something gay

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The Art Festival blazes on The Common.

Pops raise the rafters at Symphony Hall.

Esplanade Concerts set the stars dancing on Summer nights.

Visitors from all over the world crowd the sightseeing buses.

Friends meet for lunch and shopping in cool, cool Filene's.

Tradition, Boston and Filene's

go hand in hand—keeping abreast

of changing fashion, keeping in

step with true honored customs.

A salute to Boston's own Mr. Pops.

Long may you make music!

Filene's

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SYMPHONY NO. 3, "EROICA" — BEETHOVEN.

Although in his preceding two symphonies Beethoven showed some evidences of his forceful personality, it is in the third that he produces his first symphony marked throughout by his own distinctive characteristics. Absent here are the backward looks at Haydn and Mozart which appear in the earlier pair of symphonies. This was a favorite of Beethoven himself.

Originally he dedicated it to Napoleon, thinking him a champion of the common people. But when his idol crowned himself Emperor, the composer angrily blotted out Napoleon's name, and rededicated the score to "the memory of a great man."

LUDWIG VAN BEETHOVEN

Of Belgian ancestry, he was born in Bonn, Germany, in 1770, but spent the major part of his life in Vienna, where he died in 1827.

He remains one of the giants among composers of all nations and times. He brought to music new freedom in form, greater power in emotional and dramatic expression, new grandeur and variety in orchestration.

BALLET SUITE — RAMEAU—MOTTL.

One of the most original of France's musical geniuses, Jean Philippe Rameau, first famous as an organist, opened his career as a composer of opera at the age of fifty. He produced "Les Fêtes d'Hébé" in 1739, six years later, and "Platée" ten years after that. From them several dances have been grouped here in suite form and arranged for modern orchestra by Felix Mottl, eminent Viennese conductor of Wagner, arranger and editor, who died in Munich in 1911.

One of the dances takes its name, "musette," from a small French form of the bagpipe, the reedy tone and drone-bass of which the music mimics.

SUITE FROM "MASQUERADE" — KHACHATURIAN (b. 1903)

These are selections from the incidental music written by the Armenian-Russian composer for the drama of Mikhail Lermontov, "the Russian Shelley." The theme of the play is the extravagances of Russian aristocratic life of the early 19th century.

ARAM KHATCHATURIAN (born Tiflis, 1903)

First a cello student, Khatchaturian turned to composition with Gnessin, a pupil of Rimsky-Korsakoff; afterward with Myaskovsky and Vassilenko. His works are influenced by Armenian folk music.

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Chairs furnished by

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FRIDAY EVENING, JULY 19, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

Symphony No. 3, "Eroica," Op. 55 *Beethoven*

- I. Allegro con brio
- II. Marcia funebre
- III. Scherzo: Allegro vivace
- IV. Finale: Allegro molto

The Star-Spangled Banner

Suite for Orchestra *Rameau-Mottl*

Menuet, "Platée"—Musette, "Fetes d'Hébé—
Tambourin, "Fetes d'Hébé"

*Suite from "Masquerade" *Khatchaturian*
Waltz—Romance—Galop

HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since — at the Pops, the Esplanade, and his Symphony Hall Youth Concerts.

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OVERTURE TO "DER FREISCHÜTZ" — WEBER (1786–1826).

FIRST performed in Berlin in 1821, the opera became such a success that in 1824 it was being performed in nine English theatres simultaneously. Some critics find evidence in this work to warrant crediting Weber with the invention of the Leit motif, so inseparably linked with the name of Wagner — but years later.

In the overture appear themes identifying Max, the marksman hero (clarinets); Agatha, the heroine (violins); Zamiel, a demon; Caspar, the villain, who is in league with the demon in order to put Max under the latter's power and marry Agatha himself.

The music also summarizes the principal scenes of the opera, and their attendant moods — Max in love, hopeful but a prey to doubt; Agatha in moonlight reverie, prayerful, full of longing, but seized by strange forebodings; Max fearfully accompanying Caspar, meeting Zamiel, and putting himself in the demon's power for the sake of magic bullets with which to win the shooting contest which will make him head forest ranger of the Prince of Bohemia, and bridegroom of Agatha. In the course of the opera, the demon is foiled by the powers of a mysterious hermit who befriends Agatha, and Caspar is killed by the black magic of outraged Zamiel.

SYMPHONY IN C MAJOR ("JUPITER") — MOZART (1756–1791).

The last symphony composed by Mozart, it was nicknamed the "Jupiter" as indicating its supreme qualities among his own forty-nine symphonies, and others known in his time.

"ROMEO AND JULIET," OVERTURE-FANTASIA — TCHAIKOVSKY (1840–1893)

We hear representations of the strife which fills the city of Verona, due to the feud between Romeo's family, the Montagues, and Juliet's, the Capulets; then the ardent love-making of the ill-starred children of these quarreling families, and their tragic deaths.

PRAYER OF THANKSGIVING — VALERIUS.

ALTHOUGH earning his living at various legal posts in the Netherlands, Adrianus Valerius was proficient at composing music and words for songs. The "Prayer" was printed originally in 1621, in a collection Valerius published of Netherlands national songs, together with some from his own hand, and from England, France, Germany, and Italy. The inspiration of the Prayer was a Dutch victory in the struggle of the Netherlands against subjugation by Spanish and Austrian overlords. Valerius, whose birthdate is unknown, died in 1625.

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SATURDAY EVENING, JULY 20, at 8:30 o'clock

CLOSING NIGHT

HARRY ELLIS DICKSON Conducting

*Overture to "Die Freischütz" *Weber*

Symphony No. 41, in C major, "Jupiter," K. 551 *Mozart*

- I. Allegro vivace
- II. Andante cantabile
- III. Minuetto: Allegretto
- IV. Finale: Allegro molto

The Star-Spangled Banner

Romeo and Juliet, Overture-Fantasia *Tchaikovsky*

Bostonia Suite *Brown*

Boston Common—Sunday on Beacon Hill—On the Esplanade

Prayer of Thanksgiving *Valerius-Kremser*

"BOSTONIA" SUITE — BROWN

Jacobus Langendoen, not only cellist in the orchestra, but composer of symphonic works, made the skillful orchestration from the piano piece by the late Keith Brown, former head of the Music Department of Mt. Ida Junior College.

The Trustees of the Boston Symphony Orchestra acknowledge with pleasure the support of the following business firms and organizations in connection with the Esplanade Concerts:

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HENRY B. CABOT

The Sponsors' announcer is Vin Maloney, News Director of WEEI-CBS.



SUNSET, MOONRISE, STARLIGHT AND MUSIC BESIDE THE CHARLES

The Esplanade Concerts were launched on their thirty-fifth season by Arthur Fiedler, their founder, on Monday evening, July 1, at Hatch Memorial shell on Storrow Drive at the foot of Mt. Vernon Street, Beacon Hill. These concerts played by Boston Symphony musicians have earned a place as one of Boston's cherished traditions. For over a third of a century they have brought delightful summer entertainment to some eight million local inhabitants and tourists. More than that they have served as an introduction to the great masters, since the programs are a happy combination of music both in the lighter and more serious categories. Guest soloists and conductors have been given valuable opportunities to try their mettle before vast audiences.

The plan set up by Mr. Fiedler in 1929, and maintained ever since, is unique. There is no admission charge, and the annotated programs are free. "You contribute if you wish." And various business firms now join with the public in making contributions to maintain the concerts open to all comers. If you wish the convenience of a chair, you pay a nominal rental (which is shared with the Fund) and *place it wherever you wish* on the spacious lawn in front of the shell. Isn't all this worthy of your support?

This season's schedule of concerts: nightly at 8:30 from Monday, July 1, through Saturday, July 20 (omitting the Saturdays, July 6 and July 13). Children's concerts on Wednesday mornings from 10:15 to 11:15, July 3, 10, and 17. Many adults enjoy this daylight series, since the programs are basic and do not play down to the listeners.

Checks and money orders should be made payable to Esplanade Concerts Fund, and sent to New England Merchants National Bank, 513 Boylston Street, Boston. Cash contributions may be left at that bank, which is in the New England Mutual Building, Copley Square.

Contributions are deductible under the Federal Income Tax Law.